

(Fall Announcement Number.)

# THE DIAL

A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

EDITED BY } Volume XXVII.  
FRANCIS F. BROWNE. } No. 318.

CHICAGO, SEPT. 16, 1899.

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No. 518. SEPT. 16, 1899. Vol. XXVII.

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## BOOKS OF THE COMING YEAR.

The classified list of forthcoming publications, which is, as in previous years, the distinctive feature of this mid-September issue of THE DIAL, excites so many pleasurable anticipations that the most careful selection from the announcements made can hardly fail to be somewhat invidious. As is stated in the note which heads the list, there are upwards of sixteen hundred titles already at hand, which is not only an increase, but a notably large increase, over any list previously published by us. Out of this wilderness of books of all sorts of interest we select, with considerable hesitation, a few of those that seem most attractive, confining the selection mainly to the departments of general literature, *belles-lettres*, history, and biography, although a few books from other categories are also included.

Among works of general literature we are particularly glad to notice that the "American Anthology," upon which Mr. Stedman has for several years been engaged, is at last about to appear. Colonel T. W. Higginson will publish a volume of reminiscences under the title of "Contemporaries." Professor C. E. Norton has edited a new volume of the correspondence of Ralph Waldo Emerson. A volume of the prose of E. R. Sill will prove a welcome companion to the three volumes of his verse already published. A volume of the letters of Sidney Lanier will be an extremely acceptable addition to the list of the writings of a man whose fame grows yearly more secure. "The Authority of Criticism and Other Essays," by Professor W. P. Trent, will, we are sure, find many appreciative readers. Volumes of essays by Professor John Fiske and Professor H. T. Peck, those exceptionally versatile writers, are also to appear. There will be several volumes in the new series of "National Studies in American Letters," edited by Professor G. E. Woodberry, whose own contribution, "Flower of Essex," will be awaited quite as eagerly as any of the others. We are glad, too, that an enlarged issue is promised of the selected essays of the late Richard Malcolm Johnston.

Outside of American general literature,

the most promising announcements are those of the letters of Robert Louis Stevenson and the long-heralded memoirs of Victor Hugo. Mr. Gosse's *Life and Letters of John Donne* has been heralded even longer, and will be one of the "books of the year." The "Russian Literature" by Mr. K. Waliszewski will be added to Mr. Gosse's series of "Literature of the World." Dr. Richard Garnett's "Essays in Librarianship and Bibliography" will appeal to all bookmen. The host of reprints and artistic new editions of standard literature is so great that we hesitate to select from them, but must make a single exception in favor of Mr. Mosher's list, which is quite as attractive as ever, and includes sixteen titles, among them Mr. Swinburne's first series of "Poems and Balads," his "Under the Microscope," Mr. Mackail's translation of the "Georgics," Rossetti's "Hand and Soul," and Stevenson's "A Child's Garden of Verses."

Among the important biographies of the year will be Mr. Marion Crawford's life of the Pope, the two-volume life of John Everett Millais, Mr. L. R. Hartley's life of Francis Lieber, Mrs. Julia Ward Howe's "Reminiscences," Prince Kropotkin's autobiography—more fascinating than nine novels out of ten, as readers of "The Atlantic Monthly" already know,—a life of Charles Sumner by Mr. Moorfield Story, Mrs. John Drew's reminiscences, Mr. Frederick Bancroft's life of William H. Seward, President Gilman's life of James D. Dana, Mr. Paul L. Ford's "The Many-Sided Franklin," and Mr. John Sarsain's "Reminiscences of a Very Old Man." The various biographical series are going merrily along, and one or two promising new ones are projected.

The literature of American History will be notably enriched by new volumes of such standard works as those of Professor McMaster, Professor John Fiske, Mr. James Schouler, and Mr. J. F. Rhodes. A political history of "The United Kingdom," by Professor Goldwin Smith, is sure to be at once weighty and readable. A new field of description is entered upon by Dr. Lyman P. Powell, who has edited an important work upon the "Historic Towns of the Middle States." The edition of Monroe's writings will be continued, and an edition started of the writings of Madison, the latter edited by Mr. Gaillard Hunt.

The most interesting announcements of poetry are of volumes by Mrs. Louise Chandler Moulton, Miss Louise Imogen Guiney, and

Professor G. E. Woodberry. But poets seem to be few in number this year, or else unusually modest in putting forth an advance claim to attention. We find no American announcement of Mr. Swinburne's "Rosamund," but that work will, of course, be the "book of the year" as far as poetry is concerned. We have also seen reports in our English exchanges of a probable volume of miscellaneous poems by Mr. Swinburne, as well as of the tragedy definitely promised.

We may well pause for breath before attempting to select, even for this briefest of mention, a score or more of the novels that seem to promise the most satisfaction. In American fiction we note the following: "Janice Meredith," by Mr. Paul L. Ford; "Via Crucis," by Mr. Marion Crawford; "To Have and to Hold," by Miss Mary Johnston; "Their Silver Wedding Journey," by Mr. W. D. Howells; "The Last Rebel," by Mr. Joseph Altscheler; and new volumes of short stories by Mr. Bret Harte, Mr. Richard Harding Davis, and the late Blanche Willis Howard. In English fiction we are to have "The King's Mirror," by "Anthony Hope"; "The Orange Girl," by Sir Walter Besant; "Siren City," by "Benjamin Swift"; "Ione March," by Mr. S. R. Crockett; "Stalky & Co.," by Mr. Rudyard Kipling; "The Ship of Stars," by Mr. A. T. Quiller-Couch; "A White Dove," by Mr. W. J. Locke; and "Heronford," by Mr. S. R. Keightley. We suppose that "Maarten Maartens" may be considered sufficiently English to warrant the mention of "Some Women I Have Known" in this list. In translations of Continental fiction, six works of the first importance may be underscored. They are the "Knights of the Cross," by Mr. Sienkiewicz; "Resurrection," by Count Tolstoy; "Fruitfulness," by M. Zola; "The White Terror," by M. Felix Gras; "The Poor Plutocrats," by Mr. Jokai; and "Saragossa," by Señor Galdos. These are new works, with the exception of Mr. Jokai's romance, which has long been a Hungarian classic.

Returning now to works of scholarship, we find space to mention only a few of the more promising announcements. Mr. Edward Fitzgerald's "The Highest Andes" and Mr. Charles Neufeld's "A Prisoner of the Khaleefa" are perhaps the most important works of travel and adventure. Among works of art, we note a great work on Rubens, by M. Emile Michel, an "Iconografia Dantesca," by Herr L. Volkmann, and a new series of "Handbooks of the

Great Masters in Painting and Sculpture," edited by Mr. G. C. Williamson. In science one important announcement is that of "Appletons' Geographical Series," edited by Mr. J. H. Mackinder, and another is the "Cyclopedia of American Horticulture," edited by Mr. L. H. Bailey. Finally, among works of social science we are promised "Democracy and Empire," by Professor F. H. Giddings, "The Distribution of Wealth," by Professor John B. Clark, "The Principles of Taxation," by the late D. A. Wells, and the third and concluding volume of Professor Palgrave's "Dictionary of Political Economy," which has been greatly desired for several years.

#### LITERATURE, MUSIC, AND MORALS.

The ever-enduring discussion as to whether a book may picture evil, may paint scenes and characters not usually brought to the notice of women and children, and the somewhat similar battles over dancing Bacchantes and nude French art, raise a question as to why music is so seldom involved in such controversies. Why is it that literature is by some regarded as a regular Upas plant, and a circulating library in a town as "an evergreen tree of diabolical knowledge," while music is suffered to go on its way serenely without any indictment for criminal conversation or corrupting ways?

At first blush, the art which has the most powerful momentary effect on our passions and emotions, which is used to incite men to martial ardor or subdue them to sensuous reverie, which in its simplest and most popular forms — the Soldier's March in Faust, or a Strauss waltz — is as effective as in the heroic Symphony of Beethoven or the Nocturnes of Chopin, — at first sight, it would seem that such an art could be most easily misused and most readily accused of wrong-doing. But such is not the case. Nobody except a Nietzsche or a Tolstoi has ever accused any form of music divorced from words or action of being immoral. The young girl all over the world is not only allowed but encouraged and compelled to busy herself with music, which, if it expresses anything, must express things dangerous as well as things innocent. At the same time, the forbidden fruit of the knowledge of literature is carefully kept from her or selected for her. Why this difference?

It is against the principles of a true American to go to a German philosopher for an explanation of anything, — but perhaps Schopenhauer's metaphysic and theory of art will help us here. In brief, this is how he decides matters: The primal thing, the origin of all, is the Will — the Will to live. This Will arranges itself into many grades, similar to the Platonic Ideas, which are the types and genera of

existing realities. These ideas again objectify themselves simultaneously in the world of particulars and individuals, which is the object, and in the knowing mind, which is the subject. The majority of human beings can only realize themselves and the outward world of sense and perception. The genius in the sphere of literature and the fine arts generally does more than this. He rises to a knowledge of the architypal ideas, and sees the universal in the particular; and he is able to make the rest of mankind dimly sympathize with him. The musician, however, cannot do this. For him, neither the world of sense perception nor that of the primitive Ideas exists. He does not imitate the first, as other artists do, nor does he arrange his forms according to the grades and divisions of the last. The primal Will speaks through him directly, and every human being in whom the Will exists in its unity and totality feels and understands him without being able to reason about or explain the matter. It follows that the poet who has to deal with the world of sense, in which there is as much evil as good, as much night as day, must, if he give his world correctly, indulge largely in the shadows of existence; while the musician, freed from such world, only gives us the primal impulse of life, which we do not consciously disintegrate into good or bad.

This is very flattering to the writer of music. Artists are envious, and the exquisite footing of the first act of the *Bourgeois Gentleman* mildly typifies the cat-and-dog aversion which the members of the various liberal arts have for each other. Nor are the leading arts of expression the only ones that quarrel for precedence. The ancients elevated perfumes almost to the level of poetry, and M. Alcide de Mirobolant wooed his love with symbolic sauces and confections, and considered himself a gentleman and an artist. In short, it is doubtful if Schopenhauer's theory will be widely accepted.

For one thing, he calls music the universal language. If it be, it is a language which has not yet found its Ollendorf. The musical theorist of to-day decides, for example, that Greek music was non-existent. Yet this race, certainly not a stupid one, evidently thought they had attained to complete musical expression. Their literature is full of references to the art, and a great number of their deities were dedicated to the protection and performance of it. They unquestionably had a varied assortment of musical instruments, though not so many as their predecessors, the Egyptians. Whole orchestras are depicted on the Egyptian tombs, yet the modern musician will probably deny their knowledge of music. Again, Chinese music exists and gives pleasure to a large part of the human race, yet to our ears it seems barbarous dissonance. But the quarrel of European musicians among themselves — the battle of Wagnerites and anti-Wagnerites — is sufficient to plant in the ordinary mind a doubt of Schopenhauer's theory as to music being the immediate and direct utterance of the universal

Will. Schopenhauer himself says that where music is fitted to action or words, these should be subordinated to it; which is the direct contrary of Wagner's theory and practice of interpreting actions by music.

If there exists a universal language, it is a simpler one than music—it is the language of gesture and human motion: in other words, the dance. This is, and always has been, practiced and understood. If a man is shipwrecked on a desert island, and comes into company of its savage and possibly cannibal inhabitants, how does he go about to make himself understood? Does he troll a stave or sing a long recitative with the *leit-motif* dedicated to hunger reappearing at intervals? No. He kneels down in token of submission—makes motions with his hands to his mouth and stomach to show his needs: and if he is received and regaled—treated not as a meat but as a guest—he probably skips about in a lively manner to indicate pleasure and gratitude. It is curious to remark that Dante's *Paradise*—the farthest reach of the human imagination in picturing the unknown—is a soundless world. There are no harps or eitherms or orchestras there. There is nothing but light, dancing, and philosophical discourses. Critics there have been who thought it grotesque; and unquestionably the spectacle of grave Doctors of the Church gyrating on one toe, or wheeling three times about Dante and his guide, or flocking together like cranes and writing out symbolical letters on the sky, might make a thoughtless reader smile. But philosophically speaking, Dante was quite right.

If we substitute motion for Will as the primal thing—which, as Schopenhauer refuses to explain the cause of Will and even denies that it has any cause, is a legitimate thing to do—we get a somewhat different relation of the arts to life. Three of the fine arts—dancing, music, and poetry—are founded on motion. For sound is probably only an accident of music,—its real essence is the differently measured and related waves of motion. Beethoven was deaf, but that did not interfere with his creative power, nor, presumably, with his enjoyment of music. Architecture is the reverse of motion—it expresses rest, static immobility, and is best exemplified in Egyptian and Greek buildings. Gothic architecture is an attempt to revolt from the law of the art, and to express, by means of the heaviest materials in nature, aspiration and upward flight. It is as if a sculptor should carve a statue of Gravitation and give it wings. Sculpture is the arrest of motion. Painting is at its best when it gives the vitality of life, and the scene or figure grows and acts before one. Dancing is motion with forms added. Poetry is motion with forms and ideas added. Music is motion without either forms or ideas—pure unembodied motion. Whether this last method of expression is superior to poetry, which gives in its characters and ideas the whole of the world of sense and in its rhythm the whole of the

world of Will, everybody will decide according to previous predilection.

Roughly speaking, I should say that poetry is an aristocratic and music a democratic art. It requires intellect to appreciate the one; while emotion, passion, the Will-to-live, suffice for the enjoyment of the other. Like the Darwinian science, Schopenhauer's philosophy dethrones the conscious intellect and substitutes the blind and spontaneous forces of nature. Yet no one has more loudly and continuously celebrated intellect. He is like a man whose head is twisted on his shoulders and who marches in one direction while his gaze is mournfully fixed another way.

The essential and cherubic innocence of music comes out in this exposition. It has no relation to morals, for things are good or bad as we attach ideas to them. Its world is a world of pure impulse, impetus, and agitation. There can be bad music, of course,—music hackneyed, or which does not conform to the laws of the art. But it must be difficult for true music to be base or vulgar. It is understood that many of the most popular strains of comic opera have been taken almost bodily from old church music; and the reverse is possible. The stormiest and most passionate music, then,—music, which, for aught we know, may be the utterance of the soul of one of the damned,—can be given to a young girl to interpret without danger of its contaminating her.

But how does poetry stand in this respect? It has in its rhythm, though of course less perfectly than music, the essence of motion, pure, unembodied, and divine. But it is compelled to give also motion which is embodied in nature—motion beautiful, life-giving, turbulent, desolating, and destroying. It has to give the same motion as it is repeated in the mind of man—happy, serene, disturbed, wrathful, death-dealing. Nay, as the desolating elements and forms of nature—fire, storm, earthquake—are the most startling and instantaneous, as the bad motives and actions of men yield themselves most readily to effect and climax, so literature chooses to deal largely with evil. For it loves energy—motion in its intensest forms. It would be actionable if a newspaper were to give in plain prose the plots of many of the greatest masterpieces of literary art. Dr. Quincey did something like this—drew up a *resumé* of Goethe's "*Wilhelm Meister*"—and the bare facts were ludicrous and immoral enough. But the book does not seem ludicrous and immoral when we yield ourselves to its energy and its flow. Cardinal Newman, in his book on "*The Idea of a University*," came to this cross-roads. He saw that the profane literature of the world, and particularly that of the ancients, dealt overwhelmingly with evil. Was it, therefore, to be taught to the students of a Catholic university? He decided that it must: that it could not hurt anyone to read in a book what he must know if he takes a stroll on the streets or listens to the gossip of a club. Human nature is robust

enough not to be shocked at itself. And human nature translated into the terms of good literature — given, that is, for the sake of the energy and power of which it is capable, and not to pander to base thoughts, — ought not to shock anyone; but on the contrary, especially when it adds to the rhythm of poetry — that unexplainable motion sprung we know not whence — it ought to charm the tedium of life and leave us greater and better than we were.

CHARLES LEONARD MOORE.

### COMMUNICATIONS.

#### THE CIVIL WAR AND NATIONAL SOVEREIGNTY.

(To the Editor of THE DIAL.)

The review of the work by Mr. Egan and myself on "The Commerce Clause of the Federal Constitution," which Mr. James O. Pierce contributed to the mid-August number of your paper, is in many ways gratifying; but I would like, if I can, to correct the impression that "the authors advocate the theory that the United States did not become a Nation until made so by the results of the Civil War."

The Federal Constitution is essentially national in character, and nowhere does it show this character more strongly than in the Commerce Clause itself. Time and experience of the new government were required, however, to complete the work of making a Nation in fact of that which the Constitution had made a Nation in law.

In *Chisholm v. Georgia*, decided in 1793, the case to which Mr. Pierce refers, five judges rendered individual opinions. No opinion was rendered on behalf of the court, but expressions were used which indicated that a majority of the justices considered that the Federal government was national in character. The case was, however, followed in 1799 by the Virginia and Kentucky resolutions announcing views of the Constitution which are absolutely inconsistent with any actual national sovereignty, and which nevertheless have the support of the great names of Madison and Jefferson. In 1823 the doctrine which was afterwards known by the name of "Nullification" was presented to Mr. Justice Johnson, and subsequently, in 1824, was elaborately argued before the Supreme Court in the case of *Gibbons v. Ogden*. In both cases the element of nationality involved was, as we have noticed in our book, explicitly disclosed and asserted by the Federal Courts ("Commerce Clause," page 16;) but in 1832, eight years later, "Nullification" was still growing and in that year produced the famous Ordinance of South Carolina. It was the doctrine of State's Rights which enabled Southern states to exclude free persons of color; which in 1836 compelled the Postmaster General of the United States, upon the demand of State officials, to exclude anti-slavery publications from the mails; which produced the dissensions in the Supreme Court in *New York v. Miln* (1837) the License Cases (1847), and the Passenger Cases (1848); and which drew from Mr. Justice Barbour and Mr. Justice Grier the statement that the police power reserved to the States is itself "complete, unqualified, and exclusive," so that State regulations enacted under this power are superior to Federal statutes in authority.

It is clear, therefore, that during the time when Southern influence was as strong at Washington and upon the bench of the Supreme Court as it was for many years before the war, the Southern theories of construction had succeeded in depriving the Federal government of many national attributes. The influence of the doctrine of State's Rights, as we say in our work, "may be seen throughout the course of decisions of the Supreme Court before the Civil War, and although it had the distinct disapproval of that court, it was a doctrine which no decision could overthrow." ("Commerce Clause," page 37). The war did not change the Constitution, but gave it for the first time full operation. It is in this respect that the "issue of the Civil War finally established on a new basis the relations between the States and the Federal government." Whatever their legal relations had been before the war, they were certainly not established in fact as they were afterward. The decision in *Crandall v. Nevada* established, in 1867, the right of free movement between all points within the national boundary; but a greater change could hardly have been made, for until then no such right had in fact existed. The right to go from Massachusetts to South Carolina, until the Civil War altered matters, depended in fact not upon Federal law but upon State law,—that is, in these matters there seemed to be no national boundary, for the citizen of the United States knew only State boundaries.

After the subject of slavery first arose "like an alarm bell in the night," until the war disposed of secession, theories of disunion greatly influenced constitutional construction. State sovereignty was more thought of than national sovereignty. The government which began with the Constitution was not completely established as a national government until these questions which dated from its commencement were at last settled, until the government which had so often been called national was given again the national powers of self-administration which had been taken from it, and the national theory of construction had been at last adopted by the whole people.

E. PARMALEE PRENTICE.

Chicago, Sept. 7, 1899.

#### "BALDOON" AND "DAVID HARUM."

(To the Editor of THE DIAL.)

As the publishers of Mr. Le Roy Hooker's new book, "Balloon," we think it desirable to correct an impression, shared by a number of reviewers, that the work must have been written in imitation of Mr. Westcott's "David Harum."

Singularly enough, the first accusation came from a newspaper published in Mr. Hooker's home city, the Chicago "Times-Herald." Under the conspicuous headline, "David Harum Imitated," that paper said in part: "Such remarkable success has attended the publication of 'David Harum,' that it is but natural for other authors to attempt to do something in the same line. . . . The reader [of 'Balloon'] feels all the time as if the author is saying to himself, 'David Harum succeeded because it was a wonderful character sketch. Perhaps if I do full justice to all these peculiar people I have in mind I may catch the public with one of them.'"

This was followed by a Detroit paper, which began its review with the remark, "It was inevitable that we should have a story reminiscent of David Harum," and added, "It [Balloon] suggests David Harum only be-

cause one of the characters is an apostle of the homely philosophy of honest dealing and candor of speech."

These and other direct accusations, and insinuations to the same effect, are extremely unjust to Mr. Hooker, and tend to hinder the success of a work upon which he bestowed long and conscientious labor. It is proper, therefore, for us to say that Mr. Hooker's novel was completed nearly two years before "David Harum" was published, and the MS. was in our possession nearly a year before the appearance of that work. This will, we trust, be conclusive as to the falsity of the injurious charges, and as to the originality of a work which, in our judgment, has no need to climb to popularity on even the broad shoulders of "David Harum."

RAND, McNALLY & Co.

Chicago, Sept. 6, 1899.

#### BISMARCK'S DEBT TO GOETHE.

(To the Editor of THE DIAL.)

The August number of the *Deutsche Rundschau* contains a characteristic article on Goethe by Professor Herman Grimm, son of one of the authors of the great Grimm Dictionary and son-in-law of Bettina von Arnim, who played a more or less important role in Goethe's life in Weimar. As showing Professor Grimm's opinion of Goethe's services to the German language, and of Bismarck's debt to him, the following extract, translated from this article, has a special interest in this year of Goethe's celebrations:

"The German of Goethe will be the language of the new German Empire, just as the language of Homer was that of the Greek world, of which the *Iliad* and the *Odyssey* were the first monuments, and the Gospel of John the last. How far the dominion of Goethe's language may eventually extend, nobody knows. The first successor of Goethe is Bismarck as writer of his own life, a work that may be called the first German work of art written in the language of Goethe without showing a trace of imitation. Just as Goethe's 'Hermann und Dorothea' would not have been possible without Homer, so Bismarck's 'Reminiscences and Reflections' (*Erinnerungen und Gedanken*) would not be imaginable without Goethe. Goethe created for Germany the atmosphere in which alone this fruit ripened."

CHARLES BUNDY WILSON.

The University of Iowa, Sept. 6, 1899.

MR. W. M. GRISWOLD, who died last month in Maine, his native State, at the age of forty-six, will be remembered gratefully by literary workers for his useful bibliographical work, which he prosecuted chiefly under the queer pseudonym of "Q. P. Index." His series of indexes include the "North American Review," "The Nation," "Lippincott's Magazine," the elder "Scribner," the "Eclectic," "Harper's Weekly," some British and some German historical magazines, essays, etc., and a series of "Q. P. Annuals." His Descriptive Lists of Novels were also valuable. He was a man of eccentricities, and these marred somewhat the mechanical form of his publications, and may partly explain why he was always his own publisher. Mr. Griswold was a graduate of Harvard in 1875. He was the son of the better known Rufus W. Griswold, whose attacks upon Poe in his "Poets and Poetry of America" have occasioned no little controversy; and his last work, published about a year ago, was a sort of vindication of his father from criticisms which this controversy entailed.

#### The New Books.

##### "AMERICAN TALKS" BY A LITERARY VETERAN.\*

Few critics, we fancy, are likely—even in this time of the cult of the newest and latest, when the idol of the day before yesterday finds himself not uncommonly the despised "back number" of to-day—to hint that that immemorial veteran of American letters, "Ik Marvel," lags superfluous on the stage upon which he made his *début* over half a century ago. "Ik Marvel" is a trusty perennial whose recurrent blossoming gladdens the season. The second volume of "American Talks" from the pen of this unflagging entertainer is replete with pleasant and informing chat of Emerson, Poe, Hawthorne, Longfellow, Lowell, Holmes, Whittier, Alcott, Thoreau, Ripley, Willis, Fuller-Ossoli, and some lesser contemporary lights, that are now dimmed or altogether quenched, save in the memory of the living remnant of the generation that knew them in the season of their effulgence. Is there anybody nowadays that knows anything of, for instance, David Hosack, R. H. Wilde, C. F. Hoffman, Thomas Smith Grimké, John Sanderson?—all considerable writers, if we are to credit our author, which we implicitly do. Then there are the Abbotts, John S. C. and Jacob. Everybody knows (vaguely) of the Abbotts, of course. But does anybody read them? Is the most "general" reader nowadays guileless enough to dip into the rose-water histories of John?—or is there any living human boy (to quote "Mr. Chadband") who could stand the "Rollo" and "Jonas" of the prolific Jacob, or who could not "give points" on worldly matters to that superior person and exacting parent, "Mr. Holiday"? Across Mr. Mitchell's page flits, too, the shade of Mrs. Sigourney. It is long since we have seen mention of Mrs. Sigourney.

Mr. Mitchell, as we have said, is a veteran, perhaps the veteran, of American letters. His first book was published in 1847; his latest, not his last, as we have reason in his preface to infer, now lies before us, warm from the press, quickened with alert and unflagging sympathy with men and books, a little shaded with a certain wistful, half-diffident regret for the worthies and standards of long ago, but written

\* AMERICAN LANDS AND LETTERS. By Donald G. Mitchell ("Ik Marvel"). Vol. II., Leatherstocking to Poe's Raven. Illustrated. New York: Charles Scribner's Sons.

in a vein of intrinsic grace and charm that even the most "contemporaneous"-minded of the generation whose spokesman is Kipling may well relish. Not that "Ik Marvel" has kept pace with the changing fashion of style (what a far cry it is in this regard from, for example, N. P. Willis to the author of "Plain Tales from the Hills"!); or that he has, out of deference to the mode, divested his thought of the somewhat dandified garb in vogue at the period to which he looks back. He is still "Ik Marvel," as the following passage, an extreme example, of course, may serve to indicate.

"There are descriptions of Parisian dinners in his (John Sanderson's) 'American in Paris' which fairly scintillate with provocatives of appetite and with constellations of cookery; all the more tempting was his talk of Apician delicacies, since it was broiled and savored by abounding Latinity and by pungent Roman flavors swirling down on classic tides from the days of Lucullus."

Mr. Mitchell writes interestingly of Emerson, and thus discerningly points out the source of the insufficiency, as biography, of Holmes's pleasant Life of the Concord sage:

"... A lithe and witty Montaigne cannot measure for us a broad-shouldered Plato; he is too much and too buoyantly *himself* to write the life of another. Scarcely does the pleasant doctor begin his delightful task, but his own piquant flavors, queries, and humor bubble up through all the chinks of the story and make us forget the subject—in the narrator. A man who is so used to drawing attention to his own end of the table, cannot serve safely as a pointer at someone else."

Of Emerson's "aloofness" Mr. Mitchell goes on to say, *apropos* of the Rev. Henry James's complaint of "his prim and bloodless friendship":

"... But James—with the warmth of the 'New Jerusalem' in him—craved sympathetic speech in those who talked theologies with him—a most acute, eager man with transcendental ranges of thought. The estimate agrees with that of many; few could get near Emerson; the Marchioness Ossoli never; Hawthorne never; James never; an implacable acquiescence closes the doors between him and very many earnest talkers. . . . About the weather, or his neighbor's pigs, or Thoreau's bean-patch, he could warm; but if one dropped such topics for talk about the soul, or immortality, he froze; on such trail his thought was too intense for any 'bat-tledore and shuttlecock' interchange of phrase."

Not so Alcott, who, on the slightest hint from his unwary interlocutor as to the "soul, or immortality," would go on, like Tennyson's brook, forever—or at least till the dazed disciple or victim broke away and fled, leaving the button in the grasp of the still expounding oracle. Emerson, it is true, spoke of Bronson Alcott as "a most extraordinary man, and the highest genius of his time." But does Mr. Mitchell remember the story of the window, at the rear of the Emerson house, which the

artless cicerone of the place used not long ago to point out to visitors as "the one through which Mr. Emerson used to escape when he saw Mr. Alcott coming down the garden path?" We suspect not; for he tells us, without reservation:

"The sobrieties and the large dignities in which the Orphic philosopher wrapped even his shallowest speech, could not be otherwise than agreeable to the man [Emerson] who had a horror of noise and bounce."

The "Orphic Sayings" (would they find lodgment in a magazine nowadays?) contributed to "The Dial" in Miss Fuller's time, Mr. Mitchell makes bold to say were "rather mystical than profound," and "most characteristic" of the author.

"He delighted in forays into regions of the unknown—with whatever timid or tentative steps—and although he might have put a vehemence into his expression that would seem to imply that he was drifting into deep waters—one cannot forbear the conviction that 't would be easy for this man of the explorative mentalities to touch ground with his feet (if he chose)—in all the bays where he swims."

Does Mr. Mitchell mean to hint that the fathomless Alcott, "the highest genius of his time," deliberately feigned to swim where he might, had he chosen to be honest, have waded ankle-deep? An accurate colloquial version of one of the "Orphic Sayings" might, then, prove in a way instructive. We remember a young acquaintance of ours once saying that a sentence of Emerson's resembles a sentence of Alcott's as an apple resembles a puff-ball.

Mr. Mitchell talks interestingly of the Brook Farm experiment, and has some kind words for the earnest and high-minded "*Archon*" of the little community, George Ripley. Ripley, it is interesting to know, was not altogether pleased with the "*Blithedale Romance*."

"Much as he enjoyed the genius of Hawthorne, I do not think he had kindly thought of the '*Blithedale Romance*'; not, indeed, blind to its extraordinary merit, or counting it an ugly picture—but as one throwing a quasi pagan glamour over a holy undertaking. I remember once asking him—in that dingy *Tribune* office—after the religious tendencies, or utterances of Hawthorne in those Brook Farm days; he said, bluntly—'There were none—no reverence in his nature.' Very likely he would have hesitated before putting such opinions in cold type. But I could see that old memories were seething in his thought, of that large humane purpose into which he had put his heart, and whereon the great Romancer had put only his artist eye."

Of the "great Romancer," Mr. Mitchell draws the following winning portrait:

"Mr. Hawthorne was then (1853) nearing fifty—strong, erect, broad-shouldered, alert—his abundant hair touched with gray, his features all cast in Greek mould and his fine eyes full of searchiness, and yet

of kindness; his voice deep, with weighty resounding quality, as if bearing echoes of things unspoken; no arrogance, no assurance even, but rather there hung about his manner and his speech a cloud of self-distrust, of *mal-aise*, as if he were on the defensive in respect of his own quietudes, and determined not to rest there. Withal, it was a winning shyness; and when — somewhat later — his jolly friend Ticknor tapped him on the shoulder, and told him how some lad wanted to be presented, there was something painful in the abashed manner with which the famous author awaited a school-boy's homage — cringing under such contact with conventional usage as a school-girl might."

Mr. Mitchell's chapter on Poe amounts almost, as with several other of the more considerable authors in his list, to a brief biographical sketch. A foot-note on Poe's biographers briefly summarizes Mr. Mitchell's estimates of their several accounts.

"Biographies: by Griswold, harsh in its judgments; Ingram, full, but over-defensive; Stoddard, wholly fair, not extended; Woodbury, faithful, painstaking, cleverly done, but not wholly sympathetic; the late Professor Minto's sketch (*British Encyclopædia*), very misleading; and Lang's note in his piquant 'Letters to Dead Authors,' has kindred misjudgments."

While dealing charitably and with becoming reticence with Poe's failings as a man, Mr. Mitchell says:

"Whether by pre-natal influences or forces of education, the moral sense was never very strong in the poet; nor was there in him any harraasing sense of the want of such a sense. He used a helpful untruth as freely and unrelentingly as a man — straying in bog-land — would put his foot upon a strong bit of ground which, for the time, held him above the mire."

The death of Poe's child-wife marked in his career, thinks the author, the beginning of an epoch of general degeneracy, the detailed story of which had better been left untold.

"We have hardly a right to regard what he did after this — whether in the way of writing, of love-making, or of business projects — as the work of a wholly responsible creature."

But the taint in Poe's character is never manifested in his verse.

"Again, and in highest praise of this erratic genius, it must be said, that in his pages — even in the magical renderings of Baudelaire — there is no lewdness; no beastly double-meanings; not a line to pamper sensual appetites; he is clear and cool as Arctic mornings."

Mr. Mitchell speaks in his preface of "a great welter of provisional notes," yet unused, touching Motley, Whipple, Holland, Dr. Parsons, Melville, Tuckerman, the Duykincks, and others. We hope to see this budget of memoranda embodied in a third book of "American Talks" in the near future. The volume is attractively made throughout, the profuse and well-chosen illustrations forming a tempting feature.

E. G. J.

#### RELIGION IN GREEK LITERATURE.\*

The hopeless welter of uncoördinated fact and unverified hypothesis in which the study of Greek religion is losing itself is due to two causes. (1) The fundamental principles of the science are so involved with religious and philosophical prepossessions that it is vain to look for a reconciliation and harmonizing of opposite schools in any generally accepted conception of the psychology of primitive man and the philosophy of prehistoric history. (2) The historical verification of the countless hypotheses thrown out by learned ingenuity is rarely possible owing to the gaps in our evidence, and even the attempt to win a clear oversight of the work accomplished is greatly embarrassed by the reluctance of scholars to admit any limits to the amount of information which plausible speculation may extract from a defective record. In so comparatively simple a matter, for example, as the literary growth of Greek legend from Homer to Pindar and the dramatists, there is much that we shall never know for the plain reason that the literature is lost. But a little difficulty like that cannot curb the soaring genius of a Wilamovitz-Moellendorf. He reconstructs an entire lost epic of Hesiod from three fragmentary lines, and a few notices in late mythological handbooks that may or may not be based on Hesiod. "Das ist ein stück Ewiger Poesie," he exclaims, in ecstasie contemplation of his handiwork; and he confidently looks forward to the time when the "progress of investigation" shall have thus "reconstructed" all the lost poets of Greece as a basis for the definitive study of Greek religion and mythology. But those of us who lack this robust faith in divinatory methods must be content to ask many questions to which we can hardly expect final answers.

What is the relative weight and significance for early Greek religion of the various "true courses" indicated by the terms totemism, tree worship, disease of language; which is the more important factor, Aryan personification of nature, the misunderstanding of ritual practices, or half-conscious poetical symbolism? Are the earliest allusions in extant literature to a deity or a religious conception "germs" or "interpolations"? What is the date of origin and the significance of the religious mysticism associated with the name of Orpheus? Which of the Greek cults and gods are autoch-

\*RELIGION IN GREEK LITERATURE. By Lewis Campbell. New York: Longmans, Green, & Co.

thous or "Pelagic," and which came in from Phrygia, Ægypt, or Phœnicia? Are the Aryans or the Semites in possession of the key to all Greek mythologies? Are resemblances between apparently disparate cults to be explained as coincidences or as "contaminations"? On what lines were the various cults diffused through Greece,—from North to South or from East to West, by land or by sea? To every one of these questions something in our fragmentary evidence suggests a conceivable, sometimes a plausible, answer. The "investigator" marshals an appalling erudition in the effort to convert these possibilities to certainties. His position is that of the coming New Zealander, if after two thousand years he finds himself confronted with about half of the best English poetry, and a miscellaneous collection of documents recovered from the corner-stones of American churches, and attempts therewith to reconstruct not merely the general trend of religious and ethical thought in the Nineteenth century, but the local history of every American sect and parish, and behind that the origin, diffusion, and history of Christianity in Europe.

In this state of the science I am inclined to congratulate Professor Campbell that his "Religion in Greek Literature"—a "Sketch in Outline," as he modestly terms it—is not an "investigation," and will probably, like Pater's admirable "Plato and Platonism," be dismissed by the "selten erscheinende Monatschrift" with the remark, "bringt nichts neues." It does not bring anything new in the way of bold original generalization and hypothesis, or even of patient gathering of hitherto uncollected fact. But the combination in Professor Campbell of sobriety and sanity of judgment with sound and intimate knowledge of the religious thought of the great Greek writers, and a pleasant and readable style—these things will be new and very grateful to the amateur in these difficult matters.

As his title implies, Professor Campbell deals rather with the religious thought of Greece as reflected in the poets and philosophers than with picturesque superstitions and survivals, or the traditional cults and conventional half-beliefs of the multitude. In the technical science of religions he is, as his pretty Greek epigram avows, a late learner of a new-fangled wisdom. But he has a life-long familiarity with the best that was thought and said in Greece, and there are probably few specialists in Greek religion who could write as sanely, as comprehensively, and as sympathetically as he has done of the religion of Herodotus, Euripides, Socrates, and Plato. And it is well that scholars, in their

preoccupation with detail, should be reminded that our primary concern in this matter is not the curiosities and the quaintnesses of folk-lore and popular religion, but the thought of the few supreme spirits of Greece:

"That few is all the world which with a few  
Doth ever live and move and work and strive."

It may even be that the clear utterances of the few will tell us more of the serious and abiding beliefs of the many than we can learn from any literal catalogue of quaint practices and superstitious fancies nominally surviving among them. In Xenophon's "Economist," Ischomachus instructs his child-wife in a gentle and wholesome form of Socratic natural religion. It may well be, as Professor Campbell sensibly observes, that "this glimpse of an Attic interior, idealized though it may be, teaches us more about Attic religion than the information that the person thus instructed had danced the bear dance at ten years old, or had carried the basket in honor of Athene at fifteen." And in another place he shows entertainingly what strange conceptions of the religious life of Scotland might be conveyed by a travelling folklorist who should describe the rites of the local Bacchus, John Barleycorn, and enumerate various quaint observances alluded to by Burns and still kept up, such as burning hazel-nuts on the hearth-stone, hanging out horse shoes as a protection against the evil eye, making offerings at sacred wells to which the sick and infirm are brought for healing, touching cold iron after encountering a pig, etc. It will be a pity if the analogues of these things in Greece should obscure for us Homer and Plato and Matthew Arnold's four prophets of the imaginative reason, Pindar, Simonides, Sophocles, and Æschylus.

Space fails to follow with Professor Campbell the process by which the naïve but beautiful and wholesome anthropomorphism of Homer developed into the sublime monotheism (for this it virtually is) of the great religious odes of Æschylus and Sophocles. Nor can we pause to trace the parallel growth of ethical reflection whereby the prudential or political morality of Hesiod, Theognis, and the gnomic poets was transformed into the ideal and absolute ethics of Plato, perhaps the first European to affirm that God is not jealous, that punishment should never be vindictive, and that the good man will never harm even his enemy. The pages on Socrates, and the summing up on Euripides are especially good.

These chapters were originally written for the Gifford lectureship on religion, to which Professor Campbell was elected by his col-

leagues upon his retirement from the chair of Greek at St. Andrews. A few inaccuracies, to be expected in the manuscript of lectures, seemed to have escaped the author's eye in the revision for the press. Horace's line in *cute curanda plus aequo operata Juventus* is quoted from memory *nimum studiosa Juventus* (p. 88). The maxim "to give is nobler than to receive" is quoted as from Hesiod's "Works and Days." The student will seek it there in vain. In a few instances the passages cited are wrongly translated. Pindar did not say (p. 176), "in all that is pretty there is compulsion," but "compulsion [necessity] makes anything honorable"—justifies anything. Aris-tophanes, if the reference on page 21 is to the well-known passage of the "Clouds," does not speak of "filling up the image of virtue," but of "polluting the image of modesty." The renderings of Heracleitus on page 91 are inexact. Fr. 91, for example, is not "We can speak with confidence only while we follow the thought which comprehends all things, even as the law of the state controls all things, only much more firmly," but "those who speak with intelligence must hold fast by the universal, even as a city holds fast by its law, and even more firmly." The text of the Pindaric passage on page 173 must follow some strangely obsolete edition. For Ermine Rolide (page 246 and index) read Erwin. It is misleading to speak (page 322) of a contradiction between physical and moral courage in the "Laches." The "Laches" does not mention moral courage in our sense of the word. In a few other cases the views of the latest and best authorities have been ignored. Few scholars now mistake for intentional caricature the naïve archaism of the Arcesilaus vase (page 157). The purer spirituality of Aphrodite Ousania is probably a Platonic fancy, and the contrasted epithet Pandemos has purely political significance. Demeter Achaia is probably simply Achaean Demeter and not "Our Lady of Sorrows." The Semitic origin of the Gephyraeans is rightly rejected by Toepfer, and the speculations about the Semitic strain in Harmodius and Aristogeiton are purely fantastic.

These trifling inadvertencies in no wise impair the value of this readable and helpful sketch in outline of a great subject—a worthy parergon of the author's more serious studies. That he may enjoy his Italian retirement for many fruitful years, and crown his work with the promised Platonic Lexicon, will be the hope of all his friends and admirers.

PAUL SHOREY.

#### SEEN WITH JAPANESE EYES.\*

It was the brilliant observation of a wise man that in the foreigner we have contemporaneous posterity. The dispassionate eyes of those who are to come after us exist, in all their critical possibilities, just across the narrow line of nationality. If this is true of the nations of Europe in respect of one another, how much more true is it of Japan and its relations with Christendom! For the first time since the days of Saladin and the Saracens, a nation as alert mentally as any professing faith in the Cross is looking with clear eyes through the centuries, selecting with marked abilities the good in our polity, rejecting with scrupulosity all that seems to serve no useful end, bringing itself into accord with the facts of the modern world, and so within a generation or two accomplishing by a process of artificial evolution all that we Occidentals wrought through dark and bloody ages.

Mr. Stafford Ransome, an engineer of repute, and for a time the correspondent in Japan of the "Morning Post" of London, has prepared a book which has for its object the bringing within Western comprehension the progress of the Japanese Empire since the overthrow of China. But while giving us the opportunity to see with his trained powers of observation what it is that has taken place in that country, he incidentally provides a pair of Eastern spectacles wherewith we may see ourselves. This, we are sure, is the greater achievement of the two, and by much the more interesting.

Mr. Ransome has done wisely in endeavoring at the outset to overthrow any conception of these most capable people which the traveler may base upon life in the treaty ports. He institutes a parallel between that and the judgment a Japanese might form of England if there were established, say at Wapping Old Stairs, a foreign commercial community which did not acquire the speech of the country, but lived its own life in its own manner, preserving its customs and costumes, and violently abusing in its own press all that it found in the stranger land inharmonious with its own ideas, chiefly because the English workmen, interpreters, cabmen, and the like, were not educated gentlemen. In doing this he goes further, and calls attention to the notions of

\* JAPAN IN TRANSITION: A Comparative Study of the Progress, Policy, and Methods of the Japanese Since Their War with China. By Stafford Ransome. New York: Harper & Brothers.

morality these sojourners would form of the English, basing their conclusions on the disorders incident to a seafaring and transient population.

The writer does not say, as he might have said, that with many men environment serves for morality, and the laying off of accustomed associations too often serves as an excuse for hideous immorality; but he calls attention to the fact that the complaints brought against the Japanese by Europeans are largely of habits formed in compliance with European demands, and, as far as native wit will serve, on European models; and he goes further, and in an illuminating passage replies to the foreign critic by showing that all he urges against the morality of this Oriental race the Japanese sends back in kind as an accusation against foreigners as he has seen them. This is as it should be, and it may serve to destroy that cocksureness in the virtues of our own civilization which leads us to obtrude it upon others.

One of the recent speeches of Count Okuma is translated for our benefit:

"Comparing Europeans with Japanese, I do not think that the Europeans then [thirty years ago] in Japan were a particularly high class of persons; nor do I think that those here now are particularly high class. On the whole, I think they would not have been reckoned higher than middle-class in Europe. Among diplomatic officials there may have been men of high standing, but the general run of merchants were of the middle and lower classes. Middle and lower classes though they did belong to, however, when we compare them with the Japanese of the time, how great was the difference in the degree of their civilization. The foreigners living in Yokohama, Nagasaki, and so forth, seemed to know everything, and were many degrees superior to the Japanese. Their ideas were so large that the Japanese were astounded. I was a student at the time, and I remember that on one occasion, thinking that a certain foreigner was a wonderful scholar, I went to ask him a question, but when I look back now I recognize that he was not even equal to a Japanese middle-school graduate. Still, I was surprised at the explanations I received from him."

Here, in a word, is set forth the facts to which we so-called progressive nations must accustom ourselves. If this is news to us, so is much of similar purport which Mr. Ransome brings. He warns us more than once against mistaking the present condition of Japan for a new thing brought about by the waging of a particularly successful war. What the subjects of the Mikado are to-day they have been fitting themselves for from a time really anterior to the epoch-making voyage and diplomacy of Matthew Calbraith Perry. The pertinent question of "Who, among the Europeans,

brought it about?" is answered decisively, without pretence of modesty, and convincingly. It certainly was not the leading merchants of foreign birth, nor their consuls, nor even their ministers and ambassadors. It was not even any one conspicuous in the European colonies in the various treaty ports. As will be shown presently in more detail, it was not the missionaries, though these contributed to the result with fine unconsciousness. Who, then, was it?

Two classes of educated persons, chiefly Englishmen and Americans; one of them laboring in the educational world as professors in the Imperial University and other state colleges,—men, as the author writes, who "were leading a more or less retired life, so far as the rest of the European world in Japan was concerned"; the other laboring in the manufacturing world as engineers and executive officers, and also remote from their countrymen socially. It is only natural that these unobtrusive elements in the shaping of modern Japan should be overlooked, until an engineer, who is by reason of his attainments to be classed among them, brings them into the light; but it is not quite what we were expecting.

Hardly less to be foreseen is the entirely candid estimate which is set upon the missionaries and their work. In the beginning of their career in Japan, each mission sought to gain the support of the natives by the same means now used in social settlements among our own less favored communities. Chief of these were schools, both secular and religious. Coming at a time when the Japanese were seeking knowledge with an avidity we can hardly conceive, these schools were most successful. But, Mr. Ransome points out, this was only until the government could make its own intelligent arrangements for the instruction of its people; and to-day the mission school which does not afford a better education than the government has ceased to exist as a factor in Japanese life. Most of them, indeed, have had to be secularized in order to survive. And as for the scholars, they gained their education, and, not finding Christianity useful, let it fall into desuetude.

If Japan is to become Christian at all, the book concludes, it will be by some such process as the missionaries to northern Europe were familiar with hundreds of years ago, when the king declared for the new faith and his subjects meekly followed him into the fold. It may suit the purposes of the Japanese govern-

ment, if it can see the good to be gained by it, to turn the people to the Cross. If the mandate is given, it will be obeyed. If it is not given, the people will remain as they are. The one thoroughly effective missionary establishment in Japan to-day, says Mr. Ransome, is conducted by French Jesuits.

Space does not permit consideration of other things in this excellent work, though many are of almost equal interest. There is a chapter on the modern drama which is a masterpiece of unintentional criticism of us by the native actors. The business man will find pages devoted to his needs, which he cannot afford to neglect. Students in many widely different fields of human endeavor will find matters falling within the scope of their specialties. The book is well printed, and excellently illustrated with half-tone reproductions of photographs.

WALLACE RICE.

#### RECENT FICTION.\*

"The Launching of a Man" seems to us the best piece of work thus far done by Mr. Stanley Waterloo. It is the story of a young man carried through his college life and into the busy world from which he expects to carve out his fortune. It is also a love story of a very simple and wholesome sort. When it ends, the hero has won both his wife and

"THE LAUNCHING OF A MAN. By Stanley Waterloo. Chicago: Rand, McNally & Co.

A FAIR BRIGAND. By George Horton. Chicago: Herbert S. Stone & Co.

KING OR KNAVE, WHICH WINS? By William Henry Johnson. Boston: Little, Brown, & Co.

A GENTLEMAN PLAYER. By Robert Neilson Stephens. Boston: L. C. Page & Co.

THE LADDER OF FORTUNE. By Frances Courtenay Baylor. Boston: Houghton, Mifflin & Co.

A TENT OF GRACE. By Adelina Cohnfeldt Lust. Boston: Houghton, Mifflin & Co.

THE MANDATE. A Novel. By T. Baron Russell. New York: John Lane.

ADRIAN ROME. A Contemporary Portrait. By Ernest Dowson and Arthur Moore. New York: Henry Holt & Co.

MISS CAYLEY'S ADVENTURES. By Grant Allen. New York: G. P. Putnam's Sons.

WHEN THE SLEEPER WAKES. By H. G. Wells. New York: Harper & Brothers.

A PRINCESS OF VASCOVY. By John Oxenham. New York: G. W. Dillingham Co.

A DASH FOR A THRONE. By Arthur W. Marchmont. New York: New Amsterdam Book Co.

CASTLE CEVARGAS. A Romance. By Archibald Birt. New York: Longmans, Green, & Co.

THE GARDEN OF SWORDS. By Max Pemberton. New York: Dodd, Mead & Co.

IN VAIN. By Henryk Sienkiewicz. Translated from the Polish by Jeremiah Curtin. Boston: Little, Brown, & Co.

PROFESSOR HIERONYMUS. Translated from the Danish of Amalie Skram by Alice Stronach and G. B. Jacobi. New York: John Lane.

his place among the hard workers of the world. Two things are very marked about this book. One of them is the author's sympathy for the weaknesses of average humanity, or his belief that the upright life is achieved not by a straight path, but rather by one that zigzags its way along with many missteps. The other is the curious and loving intimacy which he displays with the things of nature—with the woods and fields and the living things that inhabit them. It is the intimacy that only a country boyhood knows, and that most men lose when other interests supersede. Mr. Waterloo has preserved this feeling for nature in all its freshness, and his best pages are those which are given over to its expression. As to construction, this novel is well-planned, although the closing episode of the race to record a deed seems to be affixed like an incongruous bay-window. The graces of style are not given to the writer, but he commands homely and acceptable English of a vigorous sort.

When we took up Mr. George Horton's Greek story of "A Fair Brigand," we feared another idyll in the manner of his "Constantine," dealing mainly with native types, and seeking after poetic effect more than dramatic incident. But we found instead an exciting story of the same general type as About's "Roi des Montagnes," with a similarly stirring plot, and the substitution of exaggerated American humor for the more delicate French wit. Mr. Horton is a journalist, and the temptation to burlesque the devices of "enterprising" newspapers and their special correspondents was doubtless strong, yet this introduces a broadly farcical element into what would otherwise be consistent serio-comedy. The hero of this tale is a student in the American school at Athens, which institution the author has viewed at first hand, but with sufficient detachment of mind to enable him to discover the humorous aspects of this nest of archaeologists. The termination of the story is abrupt and unsatisfactory.

Henry of Navarre has furnished material for more than one romancer, and his appearance in Mr. W. H. Johnson's "The King's Henchman" will be pleasantly remembered by assiduous readers of current fiction. In "King or Knave," by the same author, we have a continuation of the story of Jean Fourcade, combined with the courtship of the King and Gabrielle d'Estrées. The story of the Armada is introduced in the early chapters, to be followed by the conflict of the royalists with the League, the assassinations of both Guise and the King, and the triumphal progress of the Béarnais to Ivry and the certainty of the throne. It is Henry the ardent and unscrupulous lover rather than Henry the warrior who is presented to us in these pages, and the figure is not a sympathetic one. As for Gabrielle, it must be admitted that she accepted dishonor with her eyes open, and neither the book of history nor the novel now before us can make of her a heroine to love and admire. Mr. Johnson has certainly caught the trick of the conventional romance of history and deals with his material in very pretty fashion.

In "A Gentleman Player," Mr. R. N. Stephens adds noticeably to the laurels already won for him by "An Enemy to the King" and "The Road to Paris." The "gentleman player" of this romance of Elizabethan England is one of the performers at the Globe Theatre, reduced to this state of reverses, although a gentleman born and bred. The author is even daring enough to introduce the figure of Shakespeare himself into the opening chapters, and to set speech upon his lips. But the Globe and the City are soon left behind, for the substance of the story relates to a wild-goose chase which the hero leads the Queen's pursuivant, impersonating the friend whom he seeks to save from arrest, and with such success that for five days of exciting flight northwards, the pursuer follows the false trail thus laid, and misses his real object altogether. There is a heroine, of course, and equally of course she is cold and haughty until the closing chapters, when she melts in the approved fashion of all such heroines. The author has devised some extremely clever situations, chief among them being that in which the "gentleman player," caught at last, contrives to escape by enacting the part of Tybalt in a provincial performance of "Romeo and Juliet," given by his former associates in a town where his captors have been delayed for a few hours.

It is difficult to discover the author of so sweet and graceful a novel as "Claudia Hyde" in "The Ladder of Fortune." Mrs. Frances Courtenay Baylor Barnum's latest work. Somehow or other, the characters with whom she deals seem to react upon her expression, and in the present case, since the characters are hopelessly commonplace and vulgar, the effect is unfortunate. The book tells the story of an uneducated and unimaginative American, with an extraordinary talent for making money, and of his wife, a woman of the hard, vulgar, unsympathetic sort, with an equal talent for elbowing her way into society. It is simply the record of her progress up the social ladder, from the frontier town in which the start is made to those circles of wealthy Americans and Europeans into which it is possible for the energetic *parvenu* to effect an entrance. The two characters are remorselessly depicted, and the writer's attitude toward them is one of mingled admiration and loathing. It is hardly needful to remark that no writer who thus stands outside his characters can make them live. By way of contrast, we get near the end some refreshing glimpses of an unspoiled daughter of these parents, and in the story of her love, the charm of simple and wholesome ideals of life finds its way into the story. But the total impression is unpleasant, and we wonder that Mrs. Barnum should have had the resolution to write such a book.

"A Tent of Grace" is a Rhineland story of the middle nineteenth century. The heroine is a Jewish girl, rescued as a child from a life of wretchedness, and adopted into the family of the village pastor. She grows up to be a very beautiful girl, and the son of the family falls in love with her, thus

putting to naught the ambitions of his parents, and raising the question of race and religion in all its bitterness. As a child, the heroine had been beaten nearly to death by a crowd of angry Christian children, and the same spirit of *Judenhetze* pursues her into the after years, and finally causes her murder at the hands of a mob of fanatical rustics. Here is evidently the material for an effective story, and it must be said that Mrs. Lust is thoroughly conversant with the scenes and situations of which she writes. But unfortunately she has no delicacy of style, and the chromo-coloring of the heightened episodes, as well as the awkward touches bestowed upon the details, are a constant offence to a refined taste. We should judge that English was an acquired idiom rather than the birthright of the novelist, and the very considerable force of the book is offset by the failure to attain to felicitous expression.

"The Mandate" is a novel of hypnotism, insomnia, and insanity. Lest this cheerful summary repel prospective readers, we hasten to add that, granted the unpleasant stuff with which the writer has had to work, the novel is an example of skilful workmanship considerably above the average. We always suspect hypnotism as a motive in fiction; it is apt to lend itself to the cheapest sort of sensationalism, and to imaginings in the name of science which science would indignantly disavow. But in the present case, the motive seems to be used in a legitimate way. The hypnotist is a gentleman who happens to be in love with the wife of his subject (the latter being a most objectionable person of the cad or boulder variety), and suggests to him when in a trance, that he will die at a certain hour on the following day. The hour comes, and the man dies, but the situation is saved scientifically by presenting physical conditions amply sufficient to account for his taking off, without invoking the explanation of the hypnotic suggestion. The real centre of interest is not in the death of this most superfluous husband, but in the mental condition of the hypnotist. The latter firmly believes that he has committed murder, and it is from this conviction that we pass into the tragedy of insomnia and insanity that ends the tale. As a psychological study, it is worked out with considerable power, and the novel displays so much general ability that it is really far more interesting than this outline would indicate.

"Adrian Rome" is a novel of modern English society, having for its hero one of those "problematic characters" described by Goethe, and so typical of our modern age that many a novelist, both before and after Herr Spielhagen, has been impelled to deal with them. Through defect of will and lack of a definite purpose he makes a failure of a life that seems to offer every opportunity of success. Weakly renouncing the love that might have given him strength to live, he enters into an alliance of the formal sort that leaves the springs of feeling untouched, and a tragic ending is the only way out of the *impasse* into which he has drifted.

There is much excellent observation in this story, combined with effective delineation, and a finished method of expression.

Mr. Grant Allen's latest book is a pot-boiler unabashed. This being the case, we need waste no words in commenting upon style, plot, or characterization. It will be sufficient to state that "Miss Cayley's Adventures" tells the story of a young woman who finds herself penniless in London, and who concludes that this is just the time for her to make a tour round the world. That she carries out her plan successfully, and has many entertaining experiences by the way, may be taken for granted by those who know the sprightliness of the author's invention. The book makes pleasant unprofitable reading, and holds the attention throughout.

"When the Sleeper Wakes" is a somewhat disappointing book. The fertile fancy of the author, and his quasi-scientific way of dealing with vast or grotesque impossibilities, have not resulted, upon this occasion, in a story that is either clear or convincing. We are simply dazed at the twenty-first century London into which we (in company with the awakened sleeper) are incontinently plunged, and the system of girders, and wind-vanes, and flying stages which are the author's principal marvels, seems to be the outcome of a cheap and confused invention. There is much ingenuity about the forecast, much skilful elaboration of details, but there is no imaginative reach, no real impossiveness.

Were it not for the copyright of the present year, we should take "A Princess of Vascovy," by Mr. John Oxenham, for a reprint of some early essay in fiction-writing. Certainly, it has little of the careful style and psychological insight of "God's Prisoner," which we reviewed a few months ago, and has, in fact, nothing to recommend it save the interest of the plot. Considered merely as a story, however, as an ingenious and straightforward narrative, it holds the attention closely, and may be pronounced successful. The heroine is a princess of a quite imaginary kingdom in Eastern Europe, and she comes to her own after a career of the most varied adventure, beginning in the wilds of South America, continued in the islands of the Pacific, and ended in the little realm to which fate at last restores her. The book is somewhat in the fashion of Mr. Hope's "Zenda" tales, and its incidents are of a similarly exciting character.

Still more suggestive of the "Zenda" sort of romance is Mr. Arthur W. Marchmont's "A Dash for a Throne." Here we have an actual personation of the prince by the hero, who lends himself to the intrigue, first, because it seems the only way of working out the ends of justice, and afterwards, *pour les beaux yeux* of the heroine, whom he cannot desert in her hour of peril. The throne in this case is specifically that of Bavaria, although the happenings described are as far from any actual history as are those chronicled in the imaginary annals of Ruritania. The story is a capital one, reeking with romantic sentiment, and filled to the full with vil-

lanies, all of which the hero outwits. We have to thank the writer for much exciting entertainment.

"Castle Czvargas" is a capital romance of Continental adventure in the seventeenth century. It was in the year of the Great Fire that an English lad was sent by his parents on a journey to Munich for the purpose of transacting certain business connected with an inheritance. His task performed, he set forth on the homeward journey, but was captured and held imprisoned by a robber-baron in the wilds of Southeastern Germany. News of his plight reaching England, his brother started upon an expedition of rescue, and the story told us is that of the skill and strength of arm with which the two English youths got the better of Count Czvargas, captured his own stronghold from him, compassed his well-deserved death, and carried away from captivity at the same time the German maiden who is the heroine of the romance. It is an exciting tale, fit to captivate both old and young.

"The Garden of Swords" is the fantastic title given by Mr. Max Pemberton to a story of the Franco-Prussian War, which culminates in the siege and capitulation of Strassburg. The heroine is the English wife of a French soldier, and the private interest of the story is centred about her relations with an Englishman, serving in the Prussian army, who has befriended her in an hour of deadly peril, and risked his own life by entering the doomed city to bring her news of her captured husband. The husband learns of all this devotion only to place upon it the most dishonorable interpretation, and his conduct is so contemptible that it is not easy to rejoice in the reconciliation between the two, even though it takes place at the bedside where he lies fatally wounded by one of the besiegers' shells. With all due pity for the sufferings of the French people in their year of agony, the author makes his lack of genuine sympathy with them a little too evident, and it is clear that both his admiration and his heart go with the invaders. For the rest, the story is prettily told, with some poetry of phrase, and a fairly vivid realization of its dramatic possibilities.

The great and deserved vogue of Mr. Sienkiewicz has had its natural consequence in the translation of his unimportant and immature work, his translator relying on the magic of the author's name to secure a public for the least of his productions. We cannot say that this result is a regrettable one, for everything that can throw light upon the development of so great a talent is of interest, but readers must not expect too much of the book now published, which was the first of the author's literary works. Considered absolutely, "In Vain" is of small value; considered as a first book, written by a boy of seventeen, it is one of the wonders of literature. Glaringly crude as it is in many ways, there is in it a distinct foreshadowing of the power that was to produce "Without Dogma" and "The Children of the Soil," and it has also a considerable degree of intrinsic interest. It is a novel of

student days at Kieff, and was written when the author was himself a student at Warsaw. As a naïve portrayal of university life in Eastern Europe, it offers us something so radically different from anything that the corresponding conditions in England or America could offer, that for this reason alone it deserves attention. But it gives us more than this. It is a story of passion, of abnegation, and of moral triumph; the wine of youth courses through its veins, and we forgive its faults for the sake of its obvious sincerity.

Fru Amalie Skram, a Norwegian woman who is the wife of a well-known Danish scholar, has elected to write fiction under the banner of "naturalism," and has been seriously likened to M. Zola. Her work is now first introduced to the English public by a well-made translation of "Professor Hieronymus." Herr Björnson, who is a warm admirer of the writer, has characterized the book in these terms: "It is the first time that a great author in full possession of her mental powers has had the opportunity of making such a study. Seeking quiet and treatment for a nervous affection, Fru Skram of her own free will became an inmate of a lunatic asylum. Thus she had a chance of studying one of those specialists in mental disease who are too apt to mistake rebelliousness for a sign of mental derangement. Of this doctor, of the patients, the nurses, her whole environment, she gives a picture so vivid, of such absorbing interest, that it can vie with the most thrilling romance." This praise seems to us overdrawn, and, assuming the writer's purpose to be that of establishing abuses in the treatment of the insane, she is only half-convincing. It is indeed a chamber of horrors into which she leads us, but, barring a few minor instances of heedlessness, the asylum seems to be conducted upon humane and scientific principles. As far as Hieronymus is concerned, we cannot make out what the writer is driving at. He is certainly an unsympathetic figure, but certainly not the monster she would have us think him. We should warn prospective readers that the book has no plot whatsoever; it is the bare journal, day by day, of the asylum experiences of the heroine, and does not even end with her release. This suggests possibilities of more volumes of the same sort, which may Heaven avert.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

*Interesting reminiscences of a King.*

In reading the "Reminiscences of the King of Roumania" (Harper), as edited by Mr. Sidney Whitman, one may naturally reflect how differently this modest yet effective story of political effort and achievement would have been told had the hero and narrator been, not Prince Charles, but another extant scion of the Hohenzollerns, whose Consecrated Person we need not specify. What paeons of self-

gratulation, what apostrophes to the irresistible joint might of "*Ich und Gott*," should we in that case have had! But Prince Charles is, of all European sovereigns, perhaps the one least touched with the royal megalomania. The task which he faced, when as a young lieutenant he was called upon, a quarter of a century ago, to assume the rule of a turbulent principality whose name was synonymous with change and alternating foreign occupation, was one of the utmost difficulty. His future kingdom lay in the cock-pit of the Near East, surrounded by petty powers whose governments were even more unstable than its own, and jealously regarded by both Russia and Turkey, for each of which powers it had for nearly a century formed a bone of contention. Out of this political and financial chaos the young Prince, through the exercise of really remarkable ability as statesman and soldier, gradually brought Roumania to its present independent and comparatively stable and flourishing condition. The story of this achievement is interestingly and almost too self-effacingly told in these Reminiscences. The narrator touches briefly upon his marriage to the Princess Elizabeth of Wied (the "*Carmen Sylva*" of letters); and his share in the Turco-Russian war, in which he commanded a division of allied Russian and Roumanian troops, is dwelt upon in some detail. The correspondence of Prince Charles with Bismarck, Queen Victoria, and the German Emperor, forms an element of considerable interest, and the book must, on the whole, be regarded as a desirable and an authoritative contribution to the history of the Eastern Question. The editor provides an intelligently written sketch and appreciation of Prince Charles, a portrait of whom forms the frontispiece of the well-appointed volume.

*The flight of a corporation with the people.*

Sixty-four years ago, when Mr. R. H. Dana, in his adventurous cruise "*Before the Mast*," visited the coast of Southern California, his ship one day came to anchor in the roadstead of San Pedro, which he describes as "the only port for a distance of eighty miles." It was not much of a port, and not much of one was needed for the slender commerce of those pastoral days. But fifty years later, when the rich interior region had been developed, and Los Angeles, its chief city, had become an important commercial centre, the need of an improved harbor was keenly felt. Two rival points on the sea coast contended for the improvements which Congress was asked to make—San Pedro on the south, and Santa Monica on the west, each about twenty miles from Los Angeles, each having railroad connection with that city, and each having good natural advantages for a harbor, though the reports of the U. S. engineers sent to make surveys were decidedly in favor of San Pedro. The interests of the great railroad corporation of California, the Southern Pacific Company, led it to desire the selection of Santa Monica, and the claims of this place were pressed with great force and determination, and with all the known and

unknown resources of that almost omnipotent organization. The citizens of Los Angeles were no less determined in favor of San Pedro; and a contest was begun which, carried on in California and in Washington, was waged for eight years with great stubbornness and sometimes bitterness, and finally resulted in a complete victory for the people. A government appropriation of nearly three millions of dollars was secured, and after many vexatious and baffling delays, work was finally begun at San Pedro in April last. The story of this memorable contest has been well told by Mr. Charles Dwight Willard, a practised and graceful writer, in a volume entitled "The Free-Harbor Contest" (Kingsley-Barnes & Neuner Co., Los Angeles). It is well worth reading, not only for its many interesting and often stirring episodes, but for its practical demonstration that even the most powerful corporations are not all-powerful when opposed by an aroused and determined public sentiment.

*A Statesman  
in Letters.*

To be a bookish man and a statesman, as Lord Rosebery demonstrates in one of the best of his recent "Appreciations and Addresses" (John Lane), is not an easy nor necessarily a logical matter. Yet he goes back over the list of the prime ministers of England for more than a century and produces results which must fill the American enthusiast for learning and culture with envy. Among these, surely, Lord Rosebery is himself to be ranked, if only for the volume before us, with its interesting and multifarious table of contents. A distinction, rather than a difference, is made between the Appreciations, which include estimates of the life or work or character of all three of various persons, and of the city of London; and the Addresses, which deal with subjects less personal, the best of them being on "Bookishness and Statesmanship." But all are taken from the lips of the speaker in some public place, and have been edited in their present form by Mr. Charles Geake. They still retain the flavor of matters which, were they less literary in content, would make against their reception, yet they have with this a certain dry humor which is only less enjoyable in the printed page than it must have been when voiced by the speaker's lips. Many other amiable qualities combine with this to make the speeches worthy attention and—for those who intend to speak in public themselves—of study. They are in the best of taste, they are sufficiently erudite, they are always happy in all the meanings of that greatly abused word, they are neither too long nor too short—in fine, they have every quality except those which enthusiasm and genius alone can lend.

*A commemorative  
volume on  
Yale College.*

A clear idea of what an American college really is at a given moment was never perhaps caught with more success nor set down with more animation than characterizes "Yale: Her Campus, Class-Rooms, and Athletics," by Messrs. Lewis Sheldon Welch

and Walter Camp, two graduates of that ancient institution whose names are a guaranty at once for good workmanship and for a proper Yale spirit. Just at what is generally felt to be a turning-point in the career of this great university and mother of universities, a large volume, almost encyclopædic in scope and intention, is issued, from which may be had a conception of what Yale men think of themselves and of their college. No department of the great university is left without commemoration, and the sub-title gives but a faint hint of this inclusiveness. One of the chapters is given the name, "For God, for Country, and for Yale." This represents the feeling throughout the large work; yet it must not be taken as a universal panegyric—even though the point of view is that of Yale men for Yale, and the rest of the world is not considered except as subordinate. We have a notion that the preparation of a work ten years hence of similar purpose will show a different idea back of the university—and perhaps a better and more generous one. That Yale should feel the defeats in athletics of a single year sufficiently to call a general alumni meeting for the purpose of ascertaining the causes leading up to them, has seemed to many friends of American colleges somewhat disproportionate when other matters in which Yale has been interested are taken into account. Why it should be so, this book explains—between the lines as well as in them. But it is something of which Yale men should be proud in the main, and it is admirably presented by the publishers, Messrs. L. C. Page & Company.

*The life of  
Gen. Sherman  
well re-told.*

The figure of William T. Sherman looms large in any account of the Civil War, and it is tolerably certain that time will rather enhance than diminish its proportions. An intelligent and complete biography of the Union leader now appears in the "Great Commanders" series (Appleton), partly from the pen of the late General M. F. Force, who assumes the entire responsibility, and partly from the pen of General J. D. Cox, who is even better known as a writer. The career of General Sherman is so replete with incident, and that of the more important sort, that greater brevity could hardly be looked for. The work is, accordingly, somewhat long. It is a pity, such being the case, that the index should be so hastily prepared as to leave it a lame guide at best to the 350 closely written pages. Though dealing first of all with the soldier, the work shows Sherman in his private capacity as well. His steadfast refusal to be dragged into politics, on the ground that soldiers enough had been seated in the presidential chair, is brought out most strongly, and is greatly to the credit of the man. So, too, is the lifelong effort he made to bring about a reform in the office of the Secretary of War, a measure to which Grant denied his support, yielding, as he did too often, to the persuasions of interested friends. Most of the evils and accumulated horrors

of the recent war with Spain are directly due to this, and the contumely heaped upon the recent Secretary of War is plainly shown to be the result of continued refusals to adopt the plain teachings of prudence and common-sense on the part of the highest authority in the nation. The book deserves careful reading, and should take its place beside the best volumes in the series which it is intended to accompany.

*Lessons from our historic past.*

Those who have been watching the changes in public sentiment within the last twelve months cannot help being impressed by the lack of knowledge of the historic past of America, and the disregard into which it seems to have fallen. That supposed bulwark against innovation and lack of precedent, the American bar, has really led the people away from the uniform traditions of five generations of our citizens, back to the point of view of the loyalist of the Revolution, whose very name has been adopted, all unconscious of the Europeanizing tendency common to them both. Why it is that all history should be disregarded, unless there is a wide and deplorable ignorance of that history, it is impossible to say; but the publication at just this time of such a work as Mr. Edward McCrady's "History of South Carolina Under the Royal Government, 1719-1776" (Macmillan) serves to accent the imputation of ignorance. The entire period treated is one in which the inhabitants of the Carolinas, in common with those of the continent generally, were preparing to throw off just such a series of oppressions as they are laboring with to-day. It will be seen, as from the chapters dealing with the Indians, that we have actually lost something of the governmental acumen which then characterized our colonial ancestors. We are less jealous of the rights of others, and far less punctilious regarding our own individual rights; we are governed with just as little regard for our real welfare, and revenue is raised with just about the same conception of the interests of the taxpayers. Mr. McCrady's book is both voluminous and interesting, though not well proportioned. The desire to set down everything, rather than to maintain due perspective, leads to loose and illogical writing occasionally. But of the value of the work there can be no doubt.

*Some discouraging revelations of the French army.*

Such light as the distinguished African explorer, Mr. Lionel Deele, is able to throw upon the condition of the French army by a narration of his experience as *un volontaire d'un an* in 1879-81 is lurid, and the book resulting, "Trooper 3809: A Private Soldier of the Third Republic" (Scribner), is most discouraging reading for those who, like Abou ben Adhem, love their fellow-men. Making allowances for youth, for bitterness, for a possibly disagreeable manner, and for the personal equation, Mr. Deele appears to have entered the French service with patriotic enthusiasm in the perfection

of an athletic vigor none too usual in France, and to have left it at the end of less than two years as an invalid not far from death, and despairing of the future of his country. That he eventually recovered, and was able to make of himself rather an Englishman than a Frenchman, disclosing administrative and executive abilities such as France stands desperately in need of, make the pity the greater. His native land, indeed, stultified her earlier treatment of him by placing him in command of a native transport service during the war in Madagascar, but only to bear witness that the casualties of that expedition would have been annihilation had the enemy been otherwise than cowardly. Incidentally to the narrative, though affording the undoubted reason for its publication at this time, a bright light is thrown upon the astounding disclosures of the Dreyfus trial. No one reading these pages can doubt that France is virtually lying naked to her enemies as a result of flagrant delinquencies and gross favoritisms pervading her armies, and that the one animating purpose behind the officers now before the public is the prevention of further disclosures of their worthless and vicious methods.

*European literature in cross-sections.*

"The Fourteenth Century," by Mr. F. J. Snell, is the third volume published in the series called "Periods of European Literature" (Scribner), edited by Professor Saintsbury. This method of dealing with European literature in cross-sections has both advantages and disadvantages; the latter are peculiarly apparent in the case of the present volume, which has to include Dante, Petrarch, Boccaccio, Chaucer, and Froissart, on the one hand, and, on the other, the tag-ends of French court-poetry and Icelandic saga, the early stages of Scottish romance, the growth of the new lyric in Italy, and such names as Marco Polo, Sir John Maundeville, St. Francis of Assisi, Jean Gerson, and John Wiclif. There is no English scholar living who could do all this as it should be done, and it is no reproach to Mr. Snell to say that, while he is a trustworthy writer upon the Italian and English phases of his period, his knowledge concerning others is defective. The drama of the fourteenth century is omitted altogether from this survey, being left for the writer of the volume that will follow in the chronological order. Mr. Snell's style is good, although marred by an occasional bit of misplaced flippancy, and his work is thoroughly readable.

*Mystifying the mystery of Dreyfus.*

What shall be said of a book like "Dreyfus: Letters Written to His Wife from Prison" (Harper)? The writings, translated from the French by Mr. L. G. Moreau, cover the period from December, 1894, to February, 1898, and are introduced by Mr. Walter Littlefield with a brief summary of this most extraordinary case. Americans, as a whole, have made up their minds that the accused Frenchman is innocent; Frenchmen, on the contrary,

are resolved to believe him guilty. Real proof, either of guilt or innocence, seems wholly lacking; though the unfairness of the presumption of guilt without proof is as hateful to the mind of the believer in the common law as the presumption of innocence is to the advocates of French criminal procedure. If the General Staff of the French army has brought forth nothing of any moment in their attempt to show him a traitor, surely such letters as these afford neither proof nor presumption of innocence. If their publication at this time is for the purpose of influencing public sentiment in favor of this most unfortunate officer, it appears based upon the curious assumption that letters to a wife, written with the knowledge that they will be opened and read by those interested in proving the writer guilty, must contain the whole truth. The letters have no literary merit, as such. They are "human documents" undoubtedly, and may well serve as models of passion, hope, despair, grief, and affection, in combination. But they no more enlighten the understanding relative to the writer's character than some of the statements of the General Staff—and that is saying a great deal.

*A popular  
biography  
of Bismarck.*

Mr. William T. Jacks has written what he styles the first consecutive "Life of Prince Bismarck" (Macmillan) composed in the English language. Mr. Jacks has succeeded fairly well in his desirable undertaking, and his book, though rather scrimped and superficial and not impeccable in point of style, may be pronounced a good one for popular reading. The publishers have given it a handsome setting, and it is liberally illustrated. There is a map of Germany from 1815 to 1866, and the author has judiciously inserted a chapter dealing with the political history of Germany during the epoch immediately preceding 1847. It is fair to Mr. Jacks to say that he has been somewhat handicapped by the necessity of keeping his narrative within certain prescribed limits within which it would not be possible to compress even a measurably full and satisfactory account of the Chancellor's career.

#### BRIEFER MENTION.

"Dante Interpreted," by Mr. Epiphanius Wilson (Putnam), is a simple and straightforward account of the poet's life and work, illustrated by many extracts which the author has translated into the form of the Spenserian stanza. The book is of the sort that attempts nothing original, and that may safely be recommended to beginners, although it is by no means upon the plane of Maria Rossetti's "Shadow of Dante," or J. H. Symonds's "Introduction to the Study of Dante." Of the latter work, by the way, a new edition (the fourth) has just been published (Macmillan), at the instance of Mr. Horatio F. Brown, the author's literary executor.

The "Eversley" form of book, which was devised by the Messrs. Macmillan many years ago for the needs of a new edition of Kingsley, has proved so sat-

isfactory to the public, that writer after writer has reappeared in its tasteful dress, and no small part of the best English literature is now obtainable in the volumes of this design. We need mention only the names of Arnold, Church, Gray, Huxley, Lamb, Milton, Morley, and Wordsworth, in illustration of the scope of the series. At present, a Shakespeare is being added, under the editorship of Mr. C. H. Herford, whose notes and introductions are scholarly and brief. There are to be ten volumes in all, of which five have now appeared. They are a little thicker than is usual with this series, but still most convenient to handle, and will, we doubt not, become very popular.

A new edition, with an enlarged glossary of Sanscrit terms, of "Vedanta Philosophy," has just been published by the Baker & Taylor Company. The frontispiece is a portrait of the author, the Swami Vivekananda, so well known to the attendants upon the Congress of Religions in 1893. The book is too well known to require further comment, and the present edition will meet a growing demand for authentic information of this sort.

The "Cumulative Book Index," published at Minneapolis by Messrs. Morris & Wilson, appears in a double number for April and May. It covers a period of sixteen months, and makes a volume of between three and four hundred pages. In other words, it is a complete card catalogue, by author, title, and subject, of all the books published in this country from January, 1898, to the date of the present issue. The usefulness of such a publication needs no explanation.

Consul-General Wildman's "Tales of the Malayan Coast" (Lothrop Pub'g Co.) were gathered during his three years' consular service in the Malay Peninsula. The tales are seventeen in number, and include such titles as "Baboo's Good Tiger," "A Fight with Illanum Pirates," "The White Rajah of Sarawak," "King Solomon's Mines," "The Sarong," "The Kris," "Amok," "Busuk," "A Pig Hunt on Mt. Ophir," and "A Crocodile Hunt." Many of them are exciting, some are blood-curdling, and all derive interest from their portrayals of a quarter of the globe regarding which we were in so profound (and perhaps blissful) ignorance a year ago.

Dr. Fred Morrow Fling, of the University of Nebraska, whose helpful pamphlets of source extracts for the scientific study of history have frequently been commended to our readers, has just published (Lincoln: Miller) a little volume, entitled "Outline of Historical Method," designed to help the progressive teacher to some acquaintance with the methods of modern historical scholarship. It is a clear analysis of the work of M. Seignobos and Herr Bernheim, intended to bring the methods of historical criticism and research within the range of the untrained teacher, and deserves a wide circulation.

The little hand-book on "English Meditative Lyrics" (Curts & Jennings) is a companion to a similar volume from the same pen on similar productions in America. The professor of English in Princeton, Dr. Theodore W. Hunt, has again shown his faculty for saying much that is suggestive in little space, and perhaps no work of recent years so ably provokes the reader to better acquaintance with the lovely verses to which reference is had. The book will serve for the novice and for the critic equally, the groupings being as useful to the latter as the large amount of information must be to the former.

## ANNOUNCEMENTS OF FALL BOOKS.

As we predicted some time ago, THE DIAL's list of forthcoming Fall publications, presented herewith, eclipses that of any year in the history of the American book trade. The number of titles entered is nearly 1600, against 1350 last year, which latter number was a considerable increase over any previous season. These lists are therefore a very good index—perhaps the best that may be had—to the condition and progress of the publishing business in this country. They are prepared in all cases from advance information procured especially for the purpose, and represent the output of 62 publishing firms: the highest number from any one firm being 200, and the average 25 for each firm. All the books here given are presumably new books—new editions not being included unless having new form or matter; and the list does not include Fall books already issued and entered in our regular List of New Books. Juvenile books are, from their great number, deferred to another issue.

The more interesting literary features of this List are commented upon in the leading editorial in this issue.

## BIOGRAPHY AND MEMOIRS.

*The Life and Letters of Sir John Everett Millais*, president of the Royal Academy, written by his son, J. G. Millais, with contributions by various writers, 2 vols., illus. in photogravure, etc., \$10. (F. A. Stokes Co.)

*The Memoirs of Victor Hugo*, with Preface by his literary executor, Paul Mouricq, trans. by John W. Harding, authorized edition, with photogravure portrait, \$2.50. (G. W. Dillingham Co.)

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## LITERARY NOTES.

"A Short History of the Progress of Scientific Chemistry in Our Own Times," by Dr. William A. Tilden, has just been published by Messrs. Longmans, Green, & Co.

"Ten Orations of Cicero, with Selections from the Letters," edited by President W. R. Harper and Mr. Frank A. Gallup, is one of the latest publications of the American Book Co.

Messrs. Henry Holt & Co. publish a volume of "Cinq Histoires," by MM. Claretie, Dumas, Maupassant, Daudet, and Maistre, edited by MM. Baptiste Méras and Sigmon M. Stern.

The Moravian Book Concern, of Bethlehem, Pa., will publish shortly a book descriptive of travel in Europe half a century ago, entitled "Fifty Years After," by Mrs. Mary Wiley Staver.

Messrs. A. C. McClurg & Co. are the American publishers of "A Selection from the Poetical Works of James Thomson," as edited by Mr. Bertram Dobell, the English publisher, and also one of the closest of Thomson's friends.

The effect of the dramatization of a novel upon the sales of the book is strikingly shown in the cases of "Rupert of Hentzau" and "The Gadfly," the stage representation of which has been attended by a demand for a new edition in each case.

Among American novels that have won success abroad is "When Knighthood Was in Flower," which has reached its tenth thousand in Canada, and is being translated into German. Its sales in this country have reached nearly a hundred thousand, those for August being the largest since its publication.

The prospective publication, by Messrs. Henry Holt & Co., of Vicar Thompson's memoir of the great lexicographer Liddell will be awaited with especial interest by lovers of Thackeray. Liddell and Thackeray both went to the Charterhouse school, where Liddell sometimes did Thackeray's Latin exercises for him. Though one went to Oxford and the other to Cambridge, they remained life-long friends. It was Mrs. Liddell who,

when "Vanity Fair" was appearing, asked Thackeray to let Dobbin marry Amelia, and he answered, "He shall, and when he has got her he will not find her worth having."

Mr. George C. Shaw, of Cincinnati, is about to publish "The Hesperian Tree: An Annual of the Ohio Valley," a work planned and edited by Mr. John James Piatt, and containing contributions by such writers as Mr. Howells, Mr. James Lane Allen, Mr. R. U. Johnson, Mr. Madison Cawein, Mr. John Hay, Miss Helen Hay, Mrs. Piatt, and Mrs. Catherwood. The volume will extend to four hundred pages, and will be richly furnished with illustrations.

The "Rosamund" of Mr. Swinburne's forthcoming tragedy is that queen of the Lombards who conspired with another to assassinate her husband Albovine, in revenge for the wrongs he had done her. The story, as told by Machiavelli, is that Albovine (Gibbon's Alboin), after having slain Rosamund's father, forcibly married her, and at a banquet compelled her to drink from a drinking cup made out of the dead king's skull, and pledge Albovine in a toast. The way in which Rosamund compasses this revenge is, in certain essential points, different from her method in Middleton's play of "The Witch" and also in Alfieri's play on the same subject.

Mr. Robert Clarke, the veteran bookseller and publisher of Cincinnati, died in that city August 26, at the age of seventy. Mr. Clarke was a native Scotchman, who came to Cincinnati in 1840, and in 1858 founded the house that has since borne his name and has become one of the most widely known and respected book establishments in the country. Mr. Clarke was especially interested in American history and bibliography, and his bookstore was preëminent in this department. He himself edited a number of works in this field, and published many more. The business will be continued by his former employees and business associates, Messrs. Hill, Barney, and Dale.

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